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out in 1901, and which was reviewed in detail in these columns (April, 1902). The editorial work has, however, been more carefully done. The misprints are, comparatively, few and harmless; we note: *lizenzio* for *licenzio*, p. 8; *belleza* for *bellezza*, p. 18; *como* for *come*, p. 84; *ha* for *ho*, p. 86, line 30; *bizzarría*, with accent, p. 39, line 2, and without accent, line 16 (if a system of accentuation be adopted, it should, of course, be carried out consistently). The editors have not yet learned the art of making their vocabulary complete, for the following words are lacking: *affetto*, *allora*, *forse*, *miseramente*, *offrire*, *scambio* (or *iscambio*), *Spagna*, *vantaggio* (although given under *giuocatore*). Under *perchè*, the meaning "in order that" (p. 50) should be added. "Too long" is not merely misleading but wrong as a translation for *vedere l'ora*, for *non vedere l'ora* has that meaning, or something like it. The notes, few and brief, are nearly all of the kind that could equally well be put in the vocabulary. The introduction is adequate, and the book as a whole is a useful addition to the texts available for beginners in Italian.

In this connection, it is a pleasure to note that the editors have taken account of the criticisms that have been made on *La Locandiera*, and are bringing it out again in a carefully revised edition. This is a much better play than *Il Vero Amico*, in which some of the characters are mere caricatures of well-known characters of Molière, and in which the ending is illogical and weak. Yet both plays are extremely bright and amusing; either one furnishes the best possible sort of reading for the class-room, or for private study of Italian.

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## CORRESPONDENCE.

*To the Editors of Mod. Lang. Notes.*

I should like to add to Mr. Chase's useful list of plays, written wholly or in part in heroic verse, being Appendix D of his *English Heroic Play*, Charles Hopkins' *Friendship Improved or The Female Warrior*, George Granville's *British Enchanters*, and Thomas Otway's *Titus and Bere-*

*nice*. Hopkins' play is like *Boadicea* written altogether in heroic verse; and the author was not far astray when he said that "the Rhime was the only thing that recommended that; and for ought I know the only thing too, that can recommend this." The Dedication "to Edward Coke, of Norfolk Esq." is dated "Londonderry Nov. 1st, '99," and the play was printed for Jacob Tonson in 1700. It is mentioned by Ward, Vol. III, p. 431, who dates it 1697, evidently a misprint for 1699, since Hopkins says in his Dedication that he was unaware what success the play would have. Granville's play is semi-operatic and Otway's is merely a version of Racine's *Bérénice*. *The Destruction of Troy* by John Bankes (1679) is partly in heroic verse.

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*To the Editors of Mod. Lang. Notes.*

DEAR SIR:—In a recent issue (*M. L. N.*, XIX, 61), Professor Gummere cites the Latin rhetorician, Cornelius Fronto, as evidence to prove that the distinction between *poema*, *poetica*, *poeta*, and *poesis* antedates the Italian critics of the Renaissance, and to corroborate Professor Saintsbury's assertion that I "had gone too far" in ascribing the origin of these phrases to Maggi and Scaliger. The distinction itself, however, antedates even Cornelius Fronto; in speaking of its origin I pointed out five years ago that it seems to be "an elaboration of two passages in Plutarch and Aphthonius" (*Literary Criticism in the Renaissance*, p. 27). The interesting citation from Fronto, who belongs midway between Plutarch and Aphthonius in point of time, serves to indicate that the distinction was a commonplace of the Classical rhetoricians. Salviati, Bernardo Tasso, and many other writers of the sixteenth century employ kindred definitions; but all this does not necessarily vitiate my original contention (*op. cit.*, p. 278, n. 1) that Ben Jonson probably borrowed the phrases from Maggi or Scaliger.

Very sincerely yours,

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